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to the words. No. 3, which Mr. Reay calls a "Madrigalian Part-song," is written to the well-known words "As it fell upon a day," the authorship of which, he truly says, may be disputed; but we question whether Richard Barnfield has sufficiently established his claim to the poem. The music of this song is full of character, and certainly is perhaps more in the spirit of a Madrigal than any other in the series, although it does not fulfil all the requisites of that style of composition. No. 4, is one of our favourites: the parts are all excellently written; and there is much legitimate effect evolved from the hunting character of the music. The return to the original subject, after the pause on the Dominant harmony, is exceedingly happy. No. 5, is a graceful melody charmingly accompanied; and as a specimen of the composer's placid part-songs, cannot fail to obtain favour: indeed we are somewhat disposed to consider it one of the best of the set. No. 6, the Page's song in "Measure for Measure," is so well harmonised as to invest it with an interest which the character of its phrases would perhaps scarcely entitle it to without such aid. Considering how difficult it is to compose Shakspeare's poetry, we think that, on the whole, Mr. Reay has been fairly successful.

LAMBORN COCK, AND Co.

*Sonata in F Major* (Op. 5.) Dedicated to his Master, Professor W. S. Bennett, M. A., Mus. Doc. By William Crowther Alwyn.

MR. ALWYN writes with a freedom quite remarkable for one who numbers this Sonata "Op. 5." Unless he has already composed a great many smaller works, which have been consigned to the flames (the very best place for all crude attempts) we can scarcely imagine how he can have gained his experience; for although unequal in merit, the several movements of this Sonata shew a vigour of writing and a power of development which we rarely see in early compositions. The first movement commences with a bold subject, to which the second theme forms an admirable contrast; and after the double bar, we have some very excellent writing, the two hands occasionally imitating each other with much effect. We regret that there is no slow movement; for in composing, as in playing, this is usually the severest test for an artist. The next movement is exceedingly simple in character, and unites itself gracefully with the placid Trio; but if the composer had not written *Scherzo D. C.* at the end of the Trio, we should certainly have imagined the preceding movement to have been a Minuet, especially as the direction is *Moderato, poco Allegro*. The last movement is based on an elegant subject, in  $\frac{3}{4}$  rhythm. The passages throughout lie well under the hand; and there is no undue straining after effect, either by over elaborated harmonies or by perplexing extensions. This is perhaps the most satisfactory movement in the Sonata; and we should have been glad if Mr. Alwyn could have aided the player in this, as well as in the other movements, by putting the metronomic mark; for the vague Italian words used leave us very much in doubt as to the real intentions of the composer.

*Caprice Nocturne*; for the Pianoforte. By Henry Graves.

ALTHOUGH it might be puzzling for the composer of this piece to define what he means by a *Caprice Nocturne*, there can be no question that he has written a very elegant trifle, which may be confidently recommended to pianists who choose music rather on account of its intrinsic merit, than its difficulty. A calm subject, in triple rhythm, afterwards ornamented with *arpeggios*, is succeeded by a vigorous theme, in the relative minor, with a triplet accompaniment. We should have preferred a little more variety in the return to the original melody; but what is attempted is well carried out; and the *coda*, containing fragments of the subject, grows up naturally, and forms an effective conclusion to the piece. We should imagine that Mr. Graves might safely venture on a composition of more importance.

*Le Séjour de la Néréide*. Caprice; for the Pianoforte. By W. Chalmers Masters.

A LIGHT and fanciful little sketch, which, apart from its musical merit, may be practised as a study with much profit, single and double shakes and *arpeggios* for both hands prevailing throughout. An appropriate theme, singing at the top of a murmuring accompaniment, is the leading idea of the piece; the subordinate subjects contrasting well with this tranquil melody. The composition, although not demanding a large amount of what is called "executive power," requires the utmost refinement and delicacy of touch to do it any justice. A pianist, whose fingers have been trained to express the varied lights and shades of musical feeling, will find in this Caprice much to admire.

ASHDOWN AND PARRY.

*Andante from Beethoven's 1st. Symphony*. Arranged for the Pianoforte. By Frederic N. Löhr.

WE have already spoken most favourably of this author's arrangement of the Tena and variations from Beethoven's Septett; and have now to award equal praise to the one before us. The excessive beauty of this movement, skilfully arranged as it is, and carefully fingered where necessary, should recommend it to all Beethoven lovers who wish to revive the impressions received when heard with the original instrumentation. It is really an excellent condensation of the score; and we trust that the success of these two pieces may induce the publishers to issue some other extracts from the standard works by the same arranger.

*Hawarden*. March, for the Pianoforte.

*Rosabelle*. Grand Galop de Concert; for the Pianoforte. Composed by T. Albion Alderson.

THE first of these two pieces has a bold and well-marked subject, not perhaps strikingly original, but with a sufficiently military character to justify its title. The fault is a want of contrast; the themes being repeated so often as to become tiresome. The second piece is by far the better of the two. Here we have a spirited Galop—"de Concert" (whatever that may mean), which may be practised as an excellent octave study. Much variety is gained, not only by the changes of key, but by the different characters of the subjects, many of which—especially the delicate *pianissimo* passage, after the double bar, in page 4—are remarkably graceful.

ROBERT COCKS AND Co.

*Mary Magdalene*. The Narrative according to Saint Luke. Set to Music by Sidoré.

THIS *Scena* is No. 1, of a set of Scripture Narratives, but whether others have been, or are to be, published, we have no means of ascertaining. There is much feeling for the mere appropriate setting of the words to notes in this composition; but a great want of any general design in the work; the effect at the conclusion being one of extreme weariness, not only from the lack of variety in the key, but from the absence of any defined character in the accompaniment. The best point is where the modulation into F minor occurs, the voice taking D flat, in the phrase "and kissed his feet," with much effect. Sidoré should, in future attempts, take a larger view of narratives offering so much scope for a composer.

RUDALL, ROSE, CARTE AND Co.

*Warblings at Morn*. Mazurka de Concert. *Solo Brillante for Flute or Piccolo, with Pianoforte Accompaniment*. Composed by George Roe.

MORE warblings! This time, however for instruments which have an undoubted right to "warble." Flute and Piccolo players will find this an effective piece; for there is not only room for much display, but the themes are pleasing and melodious throughout, and the passages are